CINEMAtheque

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AND MUCH MUCH MORE...

Winter 1993

Wait (1968) by Ernie Gehr

zoom

WINTER CORNUCOPIA: *Program Highlights*

The Cinematheque kicks off 1993 with one of our most exciting calendars in recent years, launching what promises to be a season of rejuvenation featuring a mighty plethora of local premieres. We can look forward to new films and videos by Su Friedrich, Lynn Kirby, Peter Hutton, Peggy Ahwesh, Greta Snider, Kurt Kren, Pelle Lowe, Lynn Hershman, silt super-8, Valerie Soe, Henry Hills and Heather MacAdams; an updated **Ernie Gehr Retrospective** with the premieres of two newly revised and one major new film. For devotees of animation, we welcome **Robert Breer** to the Bay Area for the first time in a decade, offering the premiere of *Sparkill Ave* amidst a 2-program Tribute to his work.

Rounding out these next nine weeks are a bold 90-minute Cinematheque-curated **KQED-TV (Channel 9)** program, *Generational Gaps*; a Panel: **Women — Impact Art** at the **Roxie Cinema**, moderated by Lynn Hershman and featuring Kathy Acker, Conrad Atkinson, Judy Baca, Judy Chicago, and Suzanne Lacy; the reformatting of our vital **Open Screen** program; and selections of New Releases from two pioneering distributors of independent films and videotapes—**Drift** and **Canyon.** But that's not nearly all! Dipping into the pool of pop culture, we'll be featuring such treasures as *Creation of the Humanoids* (a cult classic lost for decades), Douglas Sirk's *Sign of the Pagan* (with Jack Palance as Attila the Hun), Anthony Mann's *The Furies*, Nick Ray's *Johnny Guitar*, and the terrifying but exquisite Japanese silent, Teinosuke Kinugasa's *A Page of Madness.* Plus, a bizarre smorgasbord of April Fools' delights curated by E. S. Theise.

—Steve Anker, Artistic Director

THE SPACE BETWEEN: *Market Street In Transit*

The Cinematheque is pleased to announce its participation in the San Francisco Art Commission-sponsored public art project, *Market Street in Transit.* **The Space Between** will be a three-part series of outdoor projection/installations onto different Market Street buildings. Local film enthusiasts, filmmaking artists, Tenderloin-based photographers from the Sixth Street Photography Workshop, neighborhoods and businesses along Market Street will collaborate on a venture which will literally project film images into the living fiber of the architecture and place of Market Street. The series, conceived and curated by Lissa Gibbs, will begin **April 16** with **"Living Spaces—Home and Away,"** a projection of home movies onto 1017 Market Street (at Golden Gate) in the heart of San Francisco's Theater District and homeless community. On **May 20, "Market Spaces, Market Places,"** a program of films about San Francisco by local artists will be screened at the intersection of Market and Grant/O'Farrell, in the center of the City's art gallery district. On **June 24, "Displays and Displacements,"** a slide projection/installation by participants of the Sixth Street Photography Workshop, will be shown on the Market Street facade of One Bush Street in the Financial District. More details including presentation times will be listed on our Spring Calendar.

WE WANT YOUR HOME MOVIES!

Yes, that's right, the Cinematheque is doing it again! As part of the open air series **The Space Between**, we're inviting you to share your home movies for an *al fresco* projection onto a historic Market Street building in the Theater District on April 16. Traditional home movie footage (holidays, graduations, weddings, family pets, etc.) and local reels of San Francisco's landmarks and unique events (political demonstrations, parades, festivals, etc.) are particularly encouraged. Super-8mm and 16mm films under 15 minutes in length only; highly edited footage will not be considered. All materials submitted will be returned to their owners after the event. Submissions must be in the Cinematheque office by **March 31**.

CINEMATHEQUE PUBLICATIONS

• In conjunction with our **Ernie Gehr retrospective** (Feb. 25 - Mar. 7), the Cinematheque will publish a **Monograph** on the artist in a limited edition of 200 copies. The Monograph features an original essay on Gehr's films and career by critic/historian Tom Gunning and an original portfolio of still photographs and writings by Ernie Gehr. The Monograph will be available for sale at each of the Retrospective screenings, and by mail.

• Our **1991 Program Note Booklets** are hitting the shelves: the 104-page book contains original program notes and writings on all Cinematheque films, videos and art works presented in 1991. In addition, issues of Program Note Booklets beginning with the 1984 edition are available. Watch for the publication of the **1992 Program Note Booklet**, coming in April. All sell at cost for $10 apiece.

• ***Cinematograph***, the Cinematheque's journal of writing on film and related media will be published this April. Volume 5, edited by filmmaker Peter Herwitz, also launches the new journal ***Sentience.***

TO ORDER or receive information about these and other Cinematheque publications, call (415) 558-8129, or write to us: The San Francisco Cinematheque
480 Potrero Ave.
San Francisco, CA 94110

The San Francisco Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment Media Arts and Advancement Programs, the California Arts Council, San Francisco's Grants for the Arts, The Academy Foundation, Fleishhacker Foundation, The William and Flora Hewlett Foundation, The John D. and Catherine T. MacArthur Foundation, The Bernard Osher Foundation, The San Francisco Foundation, The Zellerbach Family Fund, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute.

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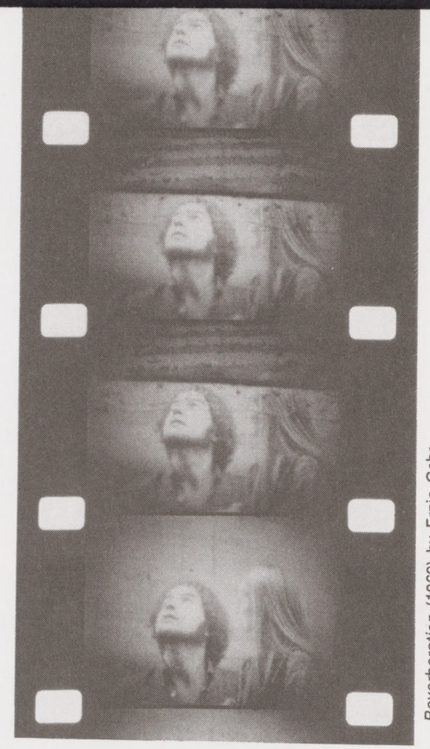

Reverberation (1969) by Ernie Gehr

The Cinematheque is in constant need of volunteers to help with graphics, publicity, filing, bulk mailings and other ongoing office projects. If you have free time (on a monthly or weekly basis) and an interest in fine art film, the Cinematheque welcomes you. For further information call Albert Kilchesty at the Cinematheque's office, 558-8129.

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CINEMAtheque

Winter 1993

Thursday, Feb. 4 - SFAI 8pm

SILT: Erosions and Accretions

Artists Christian Farrell and Jeff Warrin in person

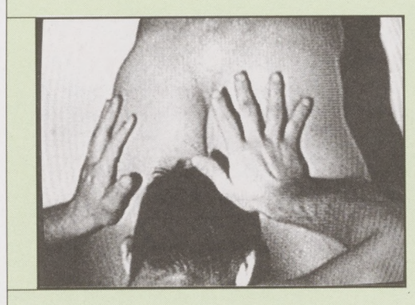
"...from dust to monument and back again..." (Keith Evans)
The Cinematheque opens its Winter Season with the premiere public screening by the San Francisco super-8mm film group, *silt* (Evans, Farrell and Warrin). Formed in 1990, "the work of *silt* is that of erosion and accretion; dissolving, transmuting and reforming collected images." (C.F.) **Part 1**: "Six short motion poems, accidents and meditations on the impermanence of the film material" (C.F.) **Part 2**: "A correspondence of super-8 images and ideas between Christian, traveling in Northern India, and Keith and I in San Francisco. A three-way sound/image journal examining the nature of experience and reexperience..." (J.W.)

Sunday, Feb. 7 - SFAI 7:30pm

UNMOORED MEDIA: NEW FROM *DRIFT*

Executive Director and Co-founder Brian Goldberg in person

Since its beginnings in the late 1980s, New York's Drift Distribution has championed some of the most daring and socially-charged films of the last decade. Tonight Brian Goldberg will present several recently released films and videos and discuss strategies Drift uses in reaching new audiences. **Part 1** (60 min.): shorts by Joe Kelly & Danny Fass, Tom Kalin, Lana Lin, Carl George, John Lindell, Matthew Buckingham, Jonathan Horowitz, Greta Snider (*Our Gay Brothers*, World Premiere); **Part 2** (75 min.): Harun Farocki's *Images of the World and the Inscription of War*, a riveting reflection on technology and photographic reality using surveillance images of Nazi concentration camps as its primary focus. **Co-sponsored by Film Arts Foundation.**



Thursday, Feb. 11 - SFAI 8pm

LYNN KIRBY: *Three Domestic Interiors*

Artist in person

Lynn Kirby's film, video, and installation works explore links and discrepancies between the various media and their narrative implications. Kirby's *Three Domestic Interiors* (1993, 45 min., World Premiere) is a triptych that works between the languages of narrative and documentary, film and video. Fugue-like, the film plays off the surface and planes of each medium. Three characters' stories develop in parallel; narratives are built out of patterns of conversation, fragments of furniture and memories. For the characters, the telephone is the connecting link to the outside world. The home is both sanctuary and prison. Also: *Sharon and the birds on the way to the wedding* (1987, 35 min.)

Sunday, Feb. 14 - SFAI 7:30pm

DOUGLAS SIRK—HIGH & LOW

"Time, if nothing else, will vindicate Douglas Sirk (*Written on the Wind*, *Imitation of Life*, etc.) as it has already vindicated Josef von Sternberg. Formal excellence and visual wit are seldom as appreciated at first glance as are the topical sensations of the hour." (Andrew Sarris, *The American Cinema*, 1968) Tonight's show includes rare features from the German and Hollywood phases of Sirk's career: *La Habanera* (1937) is a stunningly photographed tale of failed romance and corruption on the colonial island of Puerto Rico; *Sign of the Pagan* (1954), one of Sirk's few costume melodramas, made a star of Jack Palance as Attila the Hun.

Thursday, Feb. 18 - SFAI 8pm

RULES OF THE ROAD BY SU FRIEDRICH

Artist in person

Su Friedrich will present the West Coast premiere of *Rules of the Road* (1992, 38 min.). "It's about a station wagon. It's also about leaving a lover, about sharing and then losing objects." (S.F.) As in her earlier widely celebrated films, Friedrich confronts haunting memories of intimate (in this case romantic) relationships through verbal anecdotes and suggestive imagery. This time, however, the voice is Friedrich's own, exploring the intersections between desire, memory and unavoidable reminders of lost love. She will also show *Gently Down The Stream* (1981, 14 min.) and *Sink or Swim* (1990, 48 min.). **Co-sponsored by Frameline.**

Sunday, Feb. 21 - SFAI 8pm

NEW FROM CANYON CINEMA

The continued vitality of Canyon Cinema Cooperative remains one of the idealistic marvels of the 1960s. Operated solely by filmmakers, Canyon published its first major catalogue in several years last Spring. Tonight's program of recently released titles includes: *Fest* (1991, U.S. Premiere) by Kurt Kren, *Spitting Image* (1992) by Paula Froehle, *Spring* (1991) by Thomas Korschil, *Fetal Pig Anatomy* (1991) by Heather McAdams, *Satrapy* (1988) by Scott Stark, *Films by Stan Brakhage: An Avant-Garde Home Movie* (1969) by Stan Brakhage, two early films by Wheeler Dixon (1969), *Geography of the Body* (1943) by Willard Maas, and *SideTRACKED* (1992) by Leslie Alperin. (Total time: 80 min.)

Cinematheque on TV

GENERATIONAL GAPS

Friday, Feb. 26 - KQED-TV Channel 9 - 11pm

The Cinematheque hits the airwaves as part of KQED Channel 9's "Living Room Festival" with a powerful program (is this really t.v.?) exploring the familiar and often disturbing dynamics that make up parent-child relationships. Included are Ngozi Onwurah's unforgettable *The Body Beautiful* (1991), George Kuchar's pungent *Migration of the Blubberoids* (1989), Thomas Allen Harris' self-revealing *Splash* (1991), Peggy Ahwesh's disarming *Martina's Playhouse* (1989), Phil Solomon's melancholic *Remains to be Seen* (1989), and Gunvor Nelson's elegiac *Time Being* (1991).

Saturday, Feb. 27 - 7:30pm

NEW OPEN SCREEN

Anti-Matter - 190 Capp St. at 17th St.

Welcome to the Cinematheque's New Open Screen where, as usual, anything goes when folks just like you bring completed and in-progress work from the far reaches of our local film/video community to be screened. In an effort to stimulate discussion about emerging artist's work, we are adding a new element to each evening with the introduction of a Guest Presenter. Tonight Claire Bain will present twenty minutes of S8mm films starring Vel Richards: "Vel is the the question in the heart of Middle America that asks 'who am I?'" (C.B.)
Submissions for the show open at 6:45pm. First come, first screened. All formats/gauges accepted. Call the Cinematheque office for special set-up requests.

Thursday, Mar. 11 - SFAI 8pm

THE LOOKING GLASS CRACKED

Lowe's *The Looking Glass* & Kinugasa's *A Page of Madness*

Tonights show features films from different eras and cultures which explore the murky regions of fractured consciousness and the borders between the real and the imagined. Pelle Lowe's *The Looking Glass* trilogy—*,nor* (1989, 6 min.), *Chintz* (1991, 8 min.) and *Earthly Possessions* (1992, 24 min.), Boston, all super-8mm—creates three radically different delirious states of mind from blunt confrontation to subtle dream-like narrative; Teinosuke Kinugasa's *A Page of Madness* (1926, 75 min.), Japan, is still one of the most stunning evocations of madness in cinema—a film which created its own visual vocabulary through astonishing superimpositions, formal compositions, and shifting points-of-view.

Sunday, Mar 14 - SFAI 7:30pm

DROIDS, POIDS & VOIDOIDS

A triple-decker orgy of post-apocalyptic Humachinery hi-jinks guaranteed to leave you numb all over. Topping the bill is the incredible *Creation of the Humanoids* (1962, Wesley E. Barry), a baldly allegorical fable—called Andy Warhol's favorite film—about a group of WWIII survivors' attempts to control the desperate human yearnings of their superintelligent, purple, robot drone population; with the peerless Dudley Manlove (*Plan 9 From Outer Space*). Also, Mike Kuchar's shamelessly overacted paean to erotic pleasure in the way distant future, *Sins of the Fleshapoids* (1965), and Alyce Wittenstein's futuristic black comedy, *No Such Thing as Gravity* (1989), featuring Taylor Mead, Nick Zedd and Emmanuelle Chaulet.

Thursday, Mar. 18 - SFAI 8pm

LINDA GIBSON/VALERIE SOE

Both artists in person

Linda Gibson and Valerie Soe are San Francisco video artists whose works deal with issues of ethnic identity in America. Gibson, whose videos blend choreographic, symbolic and documentary elements, has been a key national activist in independent media for several years. She will show *Flag* (1989), a complex essay on the artist's relationship to patriotism and the American flag; *On The Beach*; *Crossings* (excerpts); and *Empty Sky*. Valerie Soe is a critic, curator and multi-media artist. Soe's *Mixed Blood* (1992, 20 min, World Premiere) is a barbed, sensitive portrait of couples facing trials of mixed marriage; she will also show *New Years I & II* (two-channel version), *Black Sheep*, and an excerpt from *Diversity*.

February 25 - March 7

ERNIE GEHR: A RETROSPECTIVE

Thursday-Sunday, Feb. 25-Mar. 7 - SFAI 8pm all shows
Artist in person at all shows

The release of two new films by Ernie Gehr last spring marked the re-emergence of one of America's masters of cinematic art and an unsurpassed contemporary visual artist. After premiering at the 1992 San Francisco International Film Festival, *Side/Walk/Shuttle* was acclaimed by the New York press, receiving glowing praise from *The New York Times* and being cited by three *Village Voice* critics as one of 1992's 10 Best Films. It is also the first great landscape film shot in San Francisco to utilize the City's remarkable skyline. The Cinematheque will present a 4-program overview of Gehr's work, re-scheduled and updated from May 1992 to include several new films. A Monograph will accompany the Retrospective (see back for details).
Ernie Gehr's 23 completed films are rigorous yet lyrical, objective while inviting subjective exploration; they challenge perception and reflect the world and its ephemeral activities. "First of all I'm interested in vision and want the films to be available as immediate sensory experience. No need for viewers to puzzle over 'What does it mean?' In time, other matter may come into focus. I prefer to view art as an 'open field'; something that questions and broadens one's perspectives, and not merely reaffirms preconceptions."
"Of a film seen on my third birthday I recall only this: a drenching radiance, like the sun's, made somehow carnally intimate. Thirty years later I recovered that ecstasy in the films of Ernie Gehr...This light is not merely the energy beamed from the projector, by which the fim is seen; it is the energy streaming from Ernie Gehr's lucid sensibility, by which virtue *we see*." (Hollis Frampton, 1969)

Program 1: **Thursday, Feb. 25 -** *Morning* (1968), *Wait* (1968), *Reverberation* (1969), *Transparency* (1969), *History* (1970).
Program 2: **Sunday, Feb. 28 -** *Field* (1970), *Serene Velocity* (1970), *Eureka* (1974), *Table* (1976), *Mirage* (1981, revised 1991, premiere), preliminary sketch for *Shift* (1972).
Program 3: **Thursday, Mar. 4 -** *Shift* (1974), *Rear Window* (1991 sound version, premiere), *Signal—Germany On The Air* (1985), *This Side Of Paradise* (1991).
Program 4: **Sunday, Mar. 7 -** *Untitled 77* (1977), *Side/Walk/Shuttle* (1991), *Daniel Willi, March April May 1992* (1993, 25 min., sound, World Premiere).

See Below for Dates & Times

FROM BREER TO ETERNITY: A Tribute To Robert Breer

Sunday & Thursday - Mar. 21 & 25 - SFAI 8pm
Artist in person both nights

"Robert Breer is the most accomplished contemporary in a tradition of experimental animation that begins with Emile Cohl and Winsor McCay and includes, among others, Hans Richter, Viking Eggeling, Oskar Fischinger, Len Lye, the Whitney Brothers, and Jordan Belson." (Scott MacDonald) Since 1952 Robert Breer has been tirelessly exploring new perceptual thresholds in film animation. Equally at home with rapid montage, rotoscoping, direct and simple line-drawn animation techniques, he has created a dazzling, whimsical, and highly spirited body of work possessed of a crystalline intellectual and kinetic intensity. His forty-year career has covered many phases of activity (including both collage and pure abstract animation), and has been punctuated by collaborations with artists such as Oldenburg, Stockhausen, and Wegman. To mark his first Bay Area visit in ten years, the Cinematheque offers two evenings of films which provide a fulfilling overview of his rich oeuvre, including the premiere of *Sparkill Ave.* Robert Breer will be present both nights to introduce and discuss his films, and mirthfully set forth his philosophy of ru-ru. **Co-sponsored by ASIFA-SF** and **The San Francisco Art Institute**.

Program 1: Thursday, Mar. 25 - *A Miracle* (1954), *Recreation* (1956), *Jamestown Baloos* (1957), *A Man and His Dog Out For Air* (1957), *An Homage To Jean Tinguely's Homage To New York* (1960), *66* (1966), *69* (1968), *Fuji* (1973), *Swiss Army Knife With Rats and Pigeons* (1981), *A Frog on a Swing* (1989), and *Sparkill Ave* (1993). Total time: 63 minutes
Program 2: Sunday, Mar. 28 - *PBL #2* (1968), *Blazes* (1961), *Pat's Birthday* (1962), *Fist Fight* (1964, performance version), *70* (1977), *Gulls and Buoys* (1972), *77* (1977), *T.Z.* (1979), and *Sparkill Ave* (1993). Total time: 68 minutes

Sunday, Mar. 28 - SFAI 8pm

WORLDS IN FOCUS: Films by Henry Hills, Peter Hutton, & Warren Sonbert

Artist Warren Sonbert in person

Three recent films exploring disparate human cultures in strikingly cinematic terms: Henry Hills' *Bali Mecanique* (1992, 17 min.) is a wittily constructed vision of Balinese music, dance, and community life—both an appreciation of Bali and a critique of 'exotic' travelogues; *Lodz Symphony* (1992, 20 min., World Premiere), Peter Hutton's homage to 'City Symphony' films also creates a meditative visual portrait of life in this Eastern European city; Warren Sonbert's *Short Fuse* (1991, 37 min.) weaves together images recorded all over the world "about news events and headline issues during when the film was made." (W.S.)

Special Location and Times

THE ELECTRONIC MUSE: New Videos by Lynn Hershman

Tuesday & Wednesday, Mar. 30 & 31 - Roxie Cinema, 3117-16th Street - See below for times & $
Artist in person at 9pm shows

Internationally acclaimed video artist Lynn Hershman has challenged the viewer's assumptions and passive spectatorship from her earliest pieces. In her recent narratives (*Longshot*, *Shooting Script*) she investigates the disturbing ambiguities between truth and fiction. The Cinematheque and **Roxie Cinema** present three new videotapes which showcase the breadth and originality of Lynn Hershman's work.

Program 1: Tuesday, March 30 - 7 & 9:15pm - *Seeing Is Believing* (1991, 58 min., Bay Area Premiere), with Estrella Esparza, Janet Orovac, Kathy Acker, Rachel Rosenthal, Guillermo Gomez-Pena: a fragmented narrative about the quest for self knowledge by the daughter of a mysterious mixed marriage; *Shooting Script/A Transatlantic Story* (1992, 52 min.), a unique collaboration between Hershman and two Danish artists, operates on two levels: as the story about a woman playing with men's affections and as a deconstruction of this fiction and examination of surveillance in modern life. SPECIAL ADMISSION: $5 general - $4 members
Program 2: Wednesday, March 31 - Screening - 7:15pm - Panel follows at 9pm - *Cut Piece: An Homage To Yoko Ono* (1993, 15 min., World Premiere), portrays one of the major New York artists of the 1960s; *Changing World: A History Of Feminist Art* (1993, 70 min., World Premiere), a chronicle of Women's Performance Art as depicted in the work and words of Judy Chicago, Judy Baca, Yvonne Rainer, Rachel Rosenthal, Suzanne Lacey and others. **Panel: Women — Impact Art:** Featuring Kathy Acker, Conrad Atkinson, Judy Baca, Judy Chicago, Suzanne Lacey, and Lynn Hershman as Moderator. SPECIAL ADMISSION: $8 general - $6 members

Thursday, April 1 - SFAI 8pm

OUT ENNUI, AWAY ANGST! A Prescription for April Fooles

Curated by E.S. Theise

Thrill to the altered adventures of detective Coke Enniday (Douglas Fairbanks, Sr.) in Tod Browning/D.W. Griffith's *The Mystery of the Leaping Fish* (1916)! Mellow out, man, to the rambling, stoner humor of Robert Nelson's *Bleu Shut* (1970). Turn-on and tune-in to Mark Nugent's *Manual Labour* (1987), dosing found footage of early LSD experiments and pharmaceutical manufacture with the psychedelic magic of the optical printer. Plus shorts ranging from the distant prohibition era through the reign of Reagan/Bush. (E.T.)

Sunday, April 4 - SFAI 8pm

PEGGY'S PLAYHOUSE: New From Peggy Ahwesh

Artist in person

Peggy Ahwesh's unique sensibility is perfectly matched to the economics and aesthetics of lo-tech media. Many of her Super-8 films (*Martina's Playhouse*, *From Romance to Ritual*) probe the absurdities of post-modern life, revealing individuality and the idiosyncrasies of personal relationships in ways which would be impossible with more "privileged" technologies. For her first Bay Area appearance in five years, Ahwesh will present *The Guided Tour* (1993, S-8, 25 min., World Premiere), "an investigation into the insidious relationship between imperialism and tourism"; (P.A.) and a pixelvision epic made in collaboration with Margie Strosser, *Between Sisters* (1993, 60 min., World Premiere), which offers a personal look at the economy of drugs and the politics of sisters.

Thursday, April 8 - SFAI 7:30pm

A COUPLE OF SWEETHEARTS: Gunslinging Cowgirls

Johnny Guitar & *The Furies*

Our concluding program offers two of Hollywood's toughest Western heroines in role-reversing, sexually-charged genre classics.
Nick Ray's *Johnny Guitar* (1954) stars Joan Crawford as a hardened homesteader who faces down a pack of hired guns to keep her frontier territory. One of the most admired films by the young French New Wave Directors, it climaxes in an electrifying gunfight between Crawford and Mercedes McCambridge. Anthony Mann's *The Furies* (1950) is a *noirish* update of Greek tragedy with Freudian undertones, featuring Barbara Stanwyck as a power-hungry daughter who is driven by a longing for her flamboyant rancher father.

SFAI • San Francisco Art Institute at 800 Chestnut St. **Admission** **$5 general** **$3 members, students, seniors, disabled**

Wait (1968) by Ernie Gehr

Winter 1993

AND MUCH MUCH MORE...

- Gunsliging Cowgirls
- Douglas Sirk
  High & Low
- Ernie Gehr Retrospective
- Droids, Poids & Voidoids
  Sci-Fi Madness
- Lynn Kirby
  Three Domestic Interiors
- silt S8mm
- Cinematheque on KQED
- Lynn Hershman
  The Electronic Muse
- Peggy's Playhouse
  New from Peggy Ahwesh

INSIDE:

- Su Friedrich
  Rules of the Road
- Gunsliging Cowgirls
- Douglas Sirk

CINEMAtheque

zoom

WINTER CORNUCOPIA: *Program Highlights*

The Cinematheque kicks off 1993 with one of our most exciting calendars in recent years, launching what promises to be a season of rejuvenation featuring a mighty plethora of local premieres. We can look forward to new films and videos by Su Friedrich, Lynn Kirby, Peter Hutton, Peggy Ahwesh, Greta Snider, Kurt Kren, Pelle Lowe, Lynn Hershman, silt super-8, Valerie Soe, Henry Hills and Heather MacAdams; an updated **Ernie Gehr Retrospective** with the premieres of two newly revised and one major new film. For devotees of animation, we welcome **Robert Breer** to the Bay Area for the first time in a decade, offering the premiere of *Sparkill Ave* amidst a 2-program Tribute to his work.

Rounding out these next nine weeks are a bold 90-minute Cinematheque-curated **KQED-TV (Channel 9)** program, *Generational Gaps*; a Panel: **Women — Impact Art** at the **Roxie Cinema**, moderated by Lynn Hershman and featuring Kathy Acker, Conrad Atkinson, Judy Baca, Judy Chicago, and Suzanne Lacy; the reformatting of our vital **Open Screen** program; and selections of New Releases from two pioneering distributors of independent films and videotapes—**Drift** and **Canyon.** But that's not nearly all! Dipping into the pool of pop culture, we'll be featuring such treasures as *Creation of the Humanoids* (a cult classic lost for decades), Douglas Sirk's *Sign of the Pagan* (with Jack Palance as Attila the Hun), Anthony Mann's *The Furies*, Nick Ray's *Johnny Guitar*, and the terrifying but exquisite Japanese silent, Teinosuke Kinugasa's *A Page of Madness.* Plus, a bizarre smorgasbord of April Fools' delights curated by E. S. Theise.

—Steve Anker, Artistic Director

THE SPACE BETWEEN: *Market Street In Transit*

The Cinematheque is pleased to announce its participation in the San Francisco Art Commission-sponsored public art project, *Market Street in Transit*. **The Space Between** will be a three-part series of outdoor projection/installations onto different Market Street buildings. Local film enthusiasts, filmmaking artists, Tenderloin-based photographers from the Sixth Street Photography Workshop, neighborhoods and businesses along Market Street will collaborate on a venture which will literally project film images into the living fiber of the architecture and place of Market Street. The series, conceived and curated by Lissa Gibbs, will begin **April 16** with **"Living Spaces—Home and Away,"** a projection of home movies onto 1017 Market Street (at Golden Gate) in the heart of San Francisco's Theater District and homeless community. On **May 20, "Market Spaces, Market Places,"** a program of films about San Francisco by local artists will be screened at the intersection of Market and Grant/O'Farrell, in the center of the City's art gallery district. On **June 24, "Displays and Displacements,"** a slide projection/installation by participants of the Sixth Street Photography Workshop, will be shown on the Market Street facade of One Bush Street in the Financial District. More details including presentation times will be listed on our Spring Calendar.

WE WANT YOUR HOME MOVIES!

Yes, that's right, the Cinematheque is doing it again! As part of the open air series **The Space Between**, we're inviting you to share your home movies for an *al fresco* projection onto a historic Market Street building in the Theater District on April 16. Traditional home movie footage (holidays, graduations, weddings, family pets, etc.) and local reels of San Francisco's landmarks and unique events (political demonstrations, parades, festivals, etc.) are particularly encouraged. Super-8mm and 16mm films under 15 minutes in length only; highly edited footage will not be considered. All materials submitted will be returned to their owners after the event. Submissions must be in the Cinematheque office by **March 31**.

CINEMATHEQUE PUBLICATIONS

• In conjunction with our **Ernie Gehr retrospective** (Feb. 25 - Mar. 7), the Cinematheque will publish a **Monograph** on the artist in a limited edition of 200 copies. The Monograph features an original essay on Gehr's films and career by critic/historian Tom Gunning and an original portfolio of still photographs and writings by Ernie Gehr. The Monograph will be available for sale at each of the Retrospective screenings, and by mail.

• Our **1991 Program Note Booklets** are hitting the shelves: the 104-page book contains original program notes and writings on all Cinematheque films, videos and art works presented in 1991. In addition, issues of Program Note Booklets beginning with the 1984 edition are available. Watch for the publication of the **1992 Program Note Booklet**, coming in April. All sell at cost for $10 apiece.

• ***Cinematograph***, the Cinematheque's journal of writing on film and related media will be published this April. Volume 5, edited by filmmaker Peter Herwitz, also launches the new journal ***Sentience***.

TO ORDER or receive information about these and other Cinematheque publications, call (415) 558-8129, or write to us: The San Francisco Cinematheque
480 Potrero Ave.
San Francisco, CA 94110

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Reverberation (1969) by Ernie Gehr

The Cinematheque is in constant need of volunteers to help with graphics, publicity, filing, bulk mailings and other ongoing office projects. If you have free time (on a monthly or weekly basis) and an interest in fine art film, the Cinematheque welcomes you. For further information call Albert Kilchesty at the Cinematheque's office, 558-8129.

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_____ Individual $20 _____ Donor $250
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Make checks payable to the *San Francisco Cinematheque.*

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Free copy of Cinematograph
First class postage for bi-monthly calendars

Donor $250 Benefactor $500 Patron $1000
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Free copy of Cinematograph
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